

DELIUS SOCIETY

NEWSLETTER

NEWSLETTER  
of the  
DELIUS SOCIETY

President:	Eric Fenby, O.B.E.
Hon. Secretary:	Miss Estelle Palmley
Hon. Treasurer:	G.H. Parfitt.
Editor:	John White.

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No. 28.

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Sunday, 4th October: Royal Festival Hall. New Philharmonia  
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Jealousy Prelude	Janacek
Suite, The Cunning	
Little Vixen.	"
Piano Concerto in C minor.	Delius (soloist Jean-Rodolphe Kars)
Symphony No. 9	
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Thursday, 26th November: Holborn Library - Society Meeting.

Thursday, 14th January 1971: Holborn Library - Society Meeting.

Tuesday, 16th February 1971: London Philharmonic Orchestra and Choir.

A Mass of Life Delius

Conducted by: Charles Groves

Soloists: Heather Harper  
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Ryland Davies  
Thomas Hemsley

Thursday, 25th March 1971: Holborn Library - Society Meeting.

## EDITORIAL

With this issue we return to the problems of "Fennimore and Gerda". Mr. Redwood's account of the performances at St. Pancras last May makes it clear that there are still a number of questions left unanswered in connection with the successful production of this opera, the sympathetic handling of Basil and Elroy Ashmore notwithstanding. Speaking personally, I should welcome a really good recording of this work; of the beauty of the music there can be no doubt. Appropriate voices would have to be chosen with great care, however.

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My remarks about "Lebenstanz" lead to some interesting correspondence. Dr. Carley has written to tell me of two performances scheduled for the coming season of the Royal Liverpool Philharmonic Orchestra, both conducted by Charles Groves. At present, I do not know the dates or whether both performances will take place in Liverpool - further details will follow when available. Mr. Richard Foose wrote to me from Washington, where he is carrying out some research; there is so much fascinating detail in his letter that I am quoting the greater part of it below:

"I noted with interest your editorial remarks about "Lebenstanz" in the latest issue of the Newsletter. Your speculation as to whether or not there had been any performances of the piece in the years following its premiere led me to do some searching in the Library of Congress. I was able to find a record of but two performances. On November 7, 1913, it was given its first performance in America by the Chicago Symphony Orchestra. The program included, in addition to LEBENSTANZ, the Overture to The Water Carrier, by Cherubini, The Moorish Rhapsody of Humperdinck, a Vivaldi Violin Concerto and the Tchaikovsky Violin Concerto, the soloist being Fritz Kreisler. Frederick Stock conducted. The Delius piece was repeated at a concert on April 9, 1915, at which Kreisler was again the soloist (Beethoven Concerto) and the program included Borodin's Second Symphony and the Oberon Overture of Weber.

"The Program Notes, rather pedestrian in character, described the Delius Lebenstanz as follows:

'The work opens with an introduction (Allegro con Brio, Con Vigore, B flat minor, 6-8 time) foreshadowing the principal theme of the main movement. This enters in the horns, softly accompanied by the violins. This is worked over at considerable length and a new idea (Lento) is given out on the G string by a solo violin; this leads to the second theme proper which is sung by the violas and violin cellos as in a duet,

" 'the violins tremolo and arpeggios on the harp accompanying. The violins take up the theme in the higher octaves, Con Moto Moderato. There now follows development of the first subject, a march-like motive being intermingled with it. The second theme is also suggested, as in a passage (somewhat quicker - dreamingly) in the first violins, over arpeggios for the second violins and harp. The rhythm of the first subject returns in the bassoons and is taken up by the other instruments. A violin solo, waltz-like in character, is heard, and there follows a recapitulation of the opening portion of the main movement, its scoring unchanged. The first theme is further developed, but the second is also heard ff in the brass. The work concludes with a short coda. Observe the ending on an unresolved chord.'

"Two other bits of Delian data - Paris was first performed in the U.S. on November 26, 1910, by the Boston Symphony Orchestra, Max Fiedler (a Brahms pupil,) conducting. It was first performed in Chicago on January 9, 1914, by the Chicago Symphony Orchestra under Stock. Not too many of our British members will be aware, perhaps, that Paris was included in Leonard Bernstein's first public appearance as Conductor of the New York Philharmonic, when he was called upon to fill-in when Bruno Walter was taken ill. I have forgotten exactly what year that was, but it must have been around 1948. Bernstein has never since conducted any Delius, so far as I know. Walter had, of course, chosen the program." .....

"A final footnote on Delius in Chicago. The last performance of a work of his by the Chicago Symphony Orchestra was in 1956 when Fritz Reiner conducted 'In A Summer Garden'. But in that area, in Evanston, Illinois to be exact, it appears that some sort of music festival was held about 1925 which I am attempting to get some facts about. In reading the Delius letters in the Library of Congress I note a reference in one of them to an Evanston festival to be conducted by a man named Kruger. Delius tells Percy Grainger in a letter that he has sent some scores to Evanston, works which had not been heard in the U.S. and even mentions a desire to attend the concerts."

A third letter, from Mr. Marblacy Jones, enclosed a beautiful 'Programme' for the second concert of 'The Balfour Gardiner Choral and Orchestral Concerts' (Second Series, 1913). This programme has a blue cover and is decorated with Art-Nouveau designs; first performance items - and those announced for other concerts in the series - are printed in red. Details of the first concert are not shown, but I make no apology for setting out the remainder in full, just as they are printed in the programme (but without the red print); all commenced at 8.30 p.m. and were held in the Queen's Hall:

SECOND CONCERT - Tuesday, 25th February, 1913.

1. "The Shepherd" .. .. . Bell
- † 2. "The Mystic Trumpeter" .. .. . Von Holst  
(A setting of words by Walt Whitman for soprano voice  
and orchestra)  
MME. GLEESON-WHITE
- †\* 3. (a) Hill Song .. .. . )  
(For Wind and percussion) .. }  
(b) "Molly on the shore" .. .. . Grainger  
(Irish Rael for four-part string }  
orchestra) }  
(British Folk-music settings, }  
No.2.) }
- †\* 4. Colonial Song .. .. . Grainger  
(For soprano, tenor, harp, and orchestra)  
MME. GLEESON-WHITE.  
MR. GERVASE ELWES.  
MR. JOHN COCKERILL.
5. Lebenstanz .. .. . Delius  
(First performance in England of the new version)
6. Two Songs from the Song-Cycle "To Julia" .. Quilter  
(1) "To Daisies"  
(2) "The Nightpiece"
- Songs .. .. . Poldowski  
(1) "Cortège"  
(2) "Le Faune"  
(3) "Dansons la gigue"  
MR. GERVASE ELWES.
- † 7. Introduction, Mazurka, and Finale .. .. Norman O'Neill

THE NEW SYMPHONY ORCHESTRA

Conductor - MR. BALFOUR GARDINER

\*First performance.

†Conducted by the Composer.

THIRD CONCERT - Tuesday, 4th March, 1913.

- †s 1. Fantasia on Christmas Carols .. .. Vaughan Williams  
(For baritone solo, chorus and orchestra)  
MR. J. CAMPBELL McINNES.
- †\* 2. "Christmas Eve on the Mountains" .. .. Bax  
(For orchestra)
- † 3. (a) Irish Tune from Co. Londonderry .. )  
(British Folk-music Settings, No.5) }  
For unaccompanied mixed chorus, without }  
words. }  
(By special request) }  
\*(b) "Sir Eglamore" .. .. Grainger  
(British Folk-music Settings, No.13) }  
For double mixed chorus, brass, strings, }  
and percussion. }
- †\* 4. "The Cloud Messenger" .. .. Von Holst  
(Ode for chorus and orchestra, founded on a  
Sanskrit poem of Kalidasa)
- † 5. "Grey Galloway" .. .. McEwen  
(For orchestra)

THE LONDON CHORAL SOCIETY

(Conductor - MR. ARTHUR FAGGE)

THE NEW SYMPHONY ORCHESTRA

\*First performance.

†Conducted by the Composer

‡First performance in London.

†Conducted by Mr. Balfour Gardiner

FOURTH CONCERT - Tuesday, 11th March, 1913.

1. "Fifine at the Fair" .. .. . Bantock  
(An orchestral Drama with a Prologue)  
(First performance in London) (Conducted by the Composer)
2. "In the faery hills" .. .. . Bax
3. Pianoforte Concerto in C minor .. .. . Delius  
MISS EVELYN SUART
- \* 4. Symphony in E major .. .. . Frederic Austin
5. Shepherd Fennel's Dance .. .. . Balfour Gardiner

THE NEW SYMPHONY ORCHESTRA

Conductor - MR. BALFOUR GARDINER

\* First performance.



Programme notes are either supplied by the composers themselves or by Balfour Gardiner, the latter being the case with "Lebenstanz". Of this he says:

"Lebenstanz - Life's Dance - has been considerably altered since it was performed by Senor Arbos at a Sunday afternoon concert in the Albert Hall some years ago. In its present form it is played for the first time in England to-night.

Both the work itself and its title leave little room for doubt that the composer, when writing it, had something more in his mind than the mere making of music. Those who possess the aptitude of correlating their musical impressions with philosophic ideas can hardly fail to do so on hearing this "Dance of Life", especially the passages nearing the end, and the end itself."

I now look forward to hearing members' reactions to the performances by the Royal Liverpool Philharmonic Orchestra.

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Miss Palmley has passed me a letter she has received from Mrs. Jean Roberts of Lincoln, who has given two programmes on Delius to the Lincoln Recorded Music Group. These were very well received and Mrs. Roberts was particularly pleased with the reactions of the younger members of her audience, who even at first acquaintance with 'Paris', 'Songs of Farewell' and the 'Idyll' were impressed by the beauty of the music and wanted to hear more. As Mrs. Roberts says: the music is as fresh to-day as it was when it was composed. I do not think the younger generation will want it to fall into neglect, but pioneering work of this kind is very necessary and is one of the reasons for the Society's existence.

\* \* \* \* \*

STOP PRESS:

"C.B.S. Records Ltd., are to re-issue the Beecham recording of A Mass of Life on about October 9th, on M.61182 and 61183, price 59/11d for the two records. An English and German text will be included with each record."

No comment is required from me!

\* \* \* \* \*

"FENNIMORE AND GERDA" - CAMDEN FESTIVAL, 1970

by Christopher Redwood.

Those who witnessed the apparently smooth-moving production of "Fennimore and Gerda" at St. Pancras Town Hall on May 27th, 28th, and 29th, can have no idea of the complications that surrounded its mounting. At 4.30 p.m. on the day of the first performance it was still uncertain whether the curtain would, in fact, rise; fortunately it did, and we are all the wiser for the experience. There were several factors in common with the Hammersmith production two years ago: the Niels and the Erik were the same, as was the producer Basil Ashmore and his son Elroy Ashmore the designer. On the other hand we had a new Fennimore, a new Gerda, and the orchestra and conductor were also different.

It will be remembered that at Hammersmith the producer had insisted that above all else the singers should look young and convincing. It was interesting on this occasion to observe the effect of replacing the very young Fennimore by a much more experienced singer. Personally, I did not find it at all difficult to accept Iris Kells as the immature Fennimore, although I found the lack of variety of tone in her voice somewhat trying. Nevertheless, she managed the hysterical outburst over Erik's death very well, and was altogether an acquisition to the part. Jack Irons was as effective as previously as Erik, but Robert Bateman I found still a little colourless as Niels. This is arguably the most difficult of the three main characters to portray. For while the man is a dreamer and lacks decision, the character must be given a certain definition or he will make no impression on the audience at all. This is the dichotomy that faces the singer who plays this part, for a blank-faced hero of any opera is unforgivable. I found Mr. Bateman particularly lacking in conviction as Niels the farmer (tenth picture). In addition, his voice lacks sufficient edge to ride over a large orchestra (which did not have the advantage of a sunken pit). The other two chief singers managed to project their voices more successfully, although some words were lost even after the orchestration had been thinned out for their benefit. (I am not sure what Delius would have thought of this.) Let this not be construed as criticism of the orchestra: they were magnificent and undoubtedly the heroes of the evening. Anyone who had voiced misgivings over the choice of Myer Fredman as conductor was made to eat their words. He proved himself to have a true feeling for Delius and brought out many hitherto unsuspected qualities in the score. For me, then, by far the most musical of the three performances I have heard.

One very interesting point emerged from this production. At Fulham, where that so-vital spark seemed always to be just out of reach in the Fennimore pictures, the Gerda episode came as something of a welcome relief, and an opportunity to revel in some of Delius' most

beautiful music.. On this occasion, however, the first nine pictures were plumbed to the full depths of dramatic intensity, and consequently the last two came as a rather tiresome anticlimax. For although the music is superficially more beautiful it undoubtedly has less depth, producing a musical anticlimax as well as a dramatic one. Once again one is faced with the old question of whether Delius was wise to give this opera a happy ending.

Owing to the fact that the opera was partnered in a double-bill by a Strauss British premiere ("The Donkey's Shadow"), the critics were inclined to give less attention to the Delius work. But in some ways this was to our advantage: so poor was the second half of the programme that the qualities of "Fennimore and Gerda" were thrown into sharper relief. Nevertheless, some of the correspondents who are not fond of our composer still found room to be patronising:

"..... a mildly interesting failure in which Delius came surprisingly near to making a virtue of his serious limitations as a composer of dramatic music....."

(Colin Mason in 'The Daily Telegraph')

On the other hand, William Mann, writing in 'The Times' was full of praise:

"..... the last and finest that Delius wrote. -----here at last Delius's lyrical genius found its true dramatic level. ----- It is a moving and decidedly original opera.-----"

I cannot resist quoting from Andrew Porter. Two years ago, writing in 'The Daily Telegraph', he found the opera:

"..... an exquisite work musically.-----"

Now recruited to the columns of 'The Financial Times', his approach is more businesslike:

"..... the effect, both verbally and musically, is sometimes reticent, elliptical, to the point of being bald.-----"

From which an Oriental might be forgiven for imagining that the ideal opera should be bold, circular and hairy. Like a well-bred gooseberry perhaps?

Colin Mason, incidentally, described the sets as "pleasant Art Nouveau". I am bound to say that they did not strike me as being particularly Art Nouveau, but they were nonetheless effective. Based on the previous designs, they were stylised, economical, and suggestive. They also took less time to manoeuvre than at Fulham. The only jarring intrusion came from the falling leaves at the beginning of the seventh picture. Why is it impossible to achieve such an effect without provoking mirth?

I found it difficult to agree with Elizabeth Forbes when she wrote in "Opera":

"..... a combination of awkward translation and unhelpful direction made Iris Kells' Fennimore seem hysterical, even ludicrous, when surely we are meant to feel some sympathy for her. -----"

It has always seemed to me that Fennimore is hysterical. Beecham compared her with Hedda Gabler and, like that lady, she is the instrument of her own downfall. My sympathy is for Erik and Niels, mainly the latter. Incidentally, the "awkward translation" had been considerably altered by Basil Ashmore. I understand that he was also responsible for some musical "cuts", notably that of the cortege where Erik's body is brought home. I have already referred to the thinning of the orchestration, so it will be seen that the opera was subjected to a fair amount of alteration. The composer's intentions were also disregarded when it came to the matter of intervals. It will be recalled that the producer was severely criticised after the Hammersmith performances for quite unnecessarily interrupting the action with two lengthy intervals. I had hoped that on this occasion we might be given a chance of seeing the work played continuously, as the composer intended, but it was not to be. The first interval (after the seventh picture) was as before, while between the "Fennimore" and "Gerda" episodes we had not an interval, but the second movement of "North Country Sketches". For me the only point made was that this piece of music is composed in the same vein as much of "Fennimore and Gerda". It also drew the opera out to unnecessary length. As I have pointed out elsewhere (see my article in "Opera", May 1970, also correspondence with the producer in the July issue), the stage directions ask that Niels should wear a beard in the "Gerda" pictures. It is not necessary, therefore, to have a long break here, either for the singer to change his make-up or for the audience to get used to the idea of his ageing. (The inclusion of both interval and interpolation were the subject of debate right up to the eleventh hour).

After two London productions in as many years, one of them fully professional, it should be possible to think about writing a final verdict on this opera. It is unlikely to gain a regular place in the repertoire for some years, if only because so many opera-goers still fail to realise what Delius' operatic aims were. There are also some inherent miscalculations, albeit debatable ones, such as the length and the ending, so it would be surprising if "Fennimore and Gerda" were to enter the repertoire while "A Village Romeo and Juliet" languishes in the operatic wilderness. It should also be noted that it has not yet been seen in this country exactly as the composer wished, that is, without intervals or added music. Nevertheless, the majority of critics are now favourably disposed towards the work and as a final optimistic note I will quote from Geoffrey Crankshaw in "Music and Musicians" (not a magazine noted in the past for its pro-Delbian views):

"Delius' tender little opera "Fennimore and Gerda" touched deeper responses. Here was a finished work of art, poetic, sincere, and with music in perfect harmony with its richly human text. Rich in Delius' romantic lyricism, the work relies upon the cumulative effect of a series of emotionally powerful scenes telling of the alternating experiences of tragic and creative love.-----"

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#### AMENDMENTS TO THE ICONOGRAPHY ISSUED IN NEWSLETTER NO. 26.

##### Section I

p.4, item 6. This entry should read as follows:

Pen-and-ink drawing by Joseph Jeffers Dodge from a bronze mask by Henry Clews; illus. on cover of 1963 Jacksonville Delius Festival programme and in G. Jahoda, p.186 (where it is incorrectly described). Another drawing (profile) by the same artist, of the same mask, illus. on cover of 1963 Delius Exhibition at Cummer Gallery of Art, Jacksonville.

p.4, item 9. The original of this drawing was formerly in the possession of the late Keith Douglas.

p.4, item 13a. This entry should read:

Several other drawings by Kapp are in the Barber Institute Birmingham.

##### Section II

p.5, item 3. Since the deaths of Mme. Cassirer-Neubauer (in 1962) and of Mme. Barjansky (in 1965) this bust has been in the possession of Mr. Michael Barjansky, son of the latter.

##### Additional items:

p.5, item 5. Mask in bronze by Henry Clews, dat. ca. 55; (Metropolitan Museum of Art, New York City).

p.5, item 6. Another mask in bronze, one in marble, and one or two in plaster, by Henry Clews; (Henry Clews Memorial, La Napoule Art Foundation, near Cannes, France).

The order of the items in this section should now be 1,2,5,6,3,4.

##### Section III

p.5. The portrait aged 41 (as used on the cover of the Discography) was issued as an unpagged insert in the Musikalisches Wochenblatt (Leipzig) 1907, no. 35/36.

For all the above valuable information, I am indebted to Professor William Randel of the University of Maine; to whom I extend warmest thanks.



# Amendments (continued)

The upper half of p.6 is to be rewritten as follows:

<u>Age:</u>	<u>Cat. ref. and notes:</u>	<u>Illus: in:</u>
54(?)	-	Hutchings, p.88.
ca.55	-	G. Jahoda, p.186-7
ca.55	- with Henry Clews at Grez.	TB, p.96.
ca.60	143, with Clare Delius at Grez.	G. Jahoda, p.186-7.
ca.60	153, by Elliott and Fry.	Musical Times, July 1934; Centenary prog. p.83.
61.	155, with Jelka Delius and Percy Grainger.	Cat., also G. Jahoda, p.186-7.
65.	165	Hutchings, p.120 and Centenary prog. p.11.
67.	- with Jelka Delius and Peter Warlock.	Composer 14, Autumn 1964; Music and Letters, July 1968.
67.	168, at the Langham Hotel.	-
ca.68	176, with Jelka.	Cat.
ca.68	178, with Jelka.	Centenary prog. p.10.
69.	-	Hutchings, p.105.
ca.70.	-	"Tempo" no.60, Winter 1961-2.
70.	186, by Esparcier, of Fontainebleau.	CD, frontispiece; Musical Times, July 1934.

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There are, of course, very many other extant photographs: my Sections III and IV aim chiefly at listing and cross-referencing those which are reproduced in publications reasonably accessible to all.

My thanks are also due to Mr. Felix Aprahamian, Dr. Lionel Carley, Mr. Eric Fenby, Mr. C.W. Orr and Mr. Gilbert Parfitt for their friendly interest and assistance in making additional information available to me.

ROBERT THRELFALL.

## THE DELIUS COMPOSITION AWARD

Members will recall the announcement about the Delius Composition Award in Hon. Secretary's notes No. 12 for March, 1969:

"In the spirit of the annual Jacksonville Delius Festival, the Delius Association of Florida, Inc. offers a \$100.00 award for a new musical composition to be submitted according to the following rules....."

The Delius Association announced the result of this award in January, 1970, in the following terms and the results are of particular interest since the winner, and three of the special mentions, are members of our Society, as indicated by + below:

"The Delius Association of Florida has announced the 1970 Delius composition award will be presented to Mr. James F. Traver of Valley Stream, New York. The award will be presented on February 5, in the Jacksonville, Florida, Civic Theatre during a Delius Festival Concert sponsored by the Florida Junior College at Jacksonville's Experimental College. Dr. Philip Emanuel, co-trustee for the Delius Trust of London, England, will make the presentation to Mr. Traver. Mr. Traver's winning selection, "From the New England Hills", will be performed by the Jacksonville Youth Symphony on the February 5 program. Two songs from a four-song cycle by A.J. Noakes of Edgeware, Middlesex, England, will be performed by Miss Karen Armel and Mr. Douglas Kenley of the Florida Junior College staff. Delius works will be performed by the orchestra and Mr. Willard Brask, pianist, and Mrs. Marie Henderson, cellist, of the University of Florida.

Mr. Traver is a data processing manager for Crum & Forster Insurance Companies in New York City. He has studied music and composition with Felix Deyo, Frank Wigglesworth, and Hall Overton, in addition to attending the College of Insurance in New York. He previously has written choral music as well as works for orchestra and band. At one time he was solo cornetist and arranger for the 42nd Infantry (Rainbow) Division Band.

Eight contemporary composers have been selected for honorable mention due to the quality of compositions submitted. Those receiving special mention, listed alphabetically, are:

The following compositions were deemed of musical merit.  
Special mention given the following composers:

- + Crafton Harris of London, England.  
"The Deserted Garden" (Alasdair Alpin MacGregor)  
vocal solo.

Lloyd C. Leemis of Jacksonville, Florida.

"Heavenly Trumpets" vocal solo

"Song of Bethlehem" vocal solo

"Throughout Eternity" vocal solo.

Donald Roe Leight of Jacksonville, Florida.

"The Happiest Day" orchestra.

+ A.J. Noakes of Edgware, Middlesex, England.

Four songs for Medium Voice:

1. The Cat and the Moon (Yeats)

2. In time of 'Breaking of Nations' (Hardy)

3. Alcock's Song (Maxwell Anderson)

4. An Upbraiding (Hardy)

Ralph Stang of New York, New York.

"A Haunting Poem: LOST" (Carl Sandburg) voice & strings.

"A Profound One: MIST FORMS" (Carl Sandburg) voice & strings.

John W. Tamul, Jr., of Jacksonville, Florida.

"A Well" (Alexei Tolstoy) voice, piano and flute.

James Ferris Traver of Valley Stream, New York.

"Meditation on a Sacred Subject" string orchestra.

+ Stuart Upton of Purley, Surrey, England.

"Lulworth Suite" orchestra.

The Judging Committee consisted of:

Dr. James Hoffren, Mrs. Rosalind McCall, Mr. Otto Bechham, Mr. Edgar McClaine, Mr. Will Hoskins, Mr. Douglas Kerley, Mr. William McNeiland, Mr. Hugh Alderman, and three anonymous university or college professors."

Miss Palmley asks me to say how sorry she is that this information has not previously appeared in her secretary's notes, as she originally intended, but hopes the increased coverage it will receive in the newsletter will compensate for the delay.

In his speech at our Annual Dinner on the 16th May, our President, Mr. Fenby, expressed the pleasure he felt on receiving this news and congratulated our members, and Mr. Emanuel recalled the happy occasion when he had presented the award to Mr. James Traver in Jacksonville in February this year.

The following is quoted from the announcement about Mr. Upton's commendation in "The Advertiser" on February 6th:-



### "Commended in Delius Award"

With his 'Lulworth Suite' for orchestra, Stuart Upton, of Foxley Gardens, Purley, has gained the commendation of the judges in the 1970 Delius composition award competition promoted by the Delius Association of Florida.

The Yorkshire-born composer Frederick Delius spent some time in Florida as a young man, running an orange plantation. He used folk music heard during this period in some of the most famous works of his maturity.

The award for which Mr. Upton competed was won by a New York composer but, in the words of the organiser, "eight contemporary composers have been selected for honourable mention due to the quality of compositions submitted". Mr. Upton is one of the eight and two others are Londoners, the rest being American.

Mr. Upton is not a professional musician but he took courses some years ago, first at the Surrey Conservatoire of Music and then at Morley College, London, where he studied composition under Iain Hamilton. He has run a small orchestra and composed a good deal, mostly orchestral works and songs. His 'Lulworth Suite' is in three movements - Prelude, Nocturne and March."

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